



CARNAVAL!
LYRIC THEATRE @ ILLINOIS

Michael Tilley, music director

Dawn Harris, stage director

Friday-Saturday, February 18-19, 2022, at 7:30pm

Foellinger Great Hall

THANK YOU TO OUR SPONSORS

Tonight's performance of *Carnaval!* is sponsored
in part by the following generous donors:

SUSAN & MICHAEL HANEY

WELCOME

Dear Friends of Lyric Theatre:

Carnaval! is a party celebrating the end of the holiday season before the beginning of the more introspective season of Lent. In the United States, we call it Mardi Gras, French for "Fat Tuesday." In true New Orleans style, we will celebrate with jazz bands, Cajun food (muffuletta sandwiches, crawfish beignets, gator gators!), gaming tables, acrobats, and a parade.

Carnaval! is our chance to celebrate through food, drink, games, and music, so bring your Mardi Gras masks, dress up, and join us in the Krannert Center Lobby. Enjoy an appetizer and a drink while trying your luck at the craps table before following our jazz band and acrobats into the Great Hall. Dessert

will be served at intermission, and the guest who receives the special piece of King Cake will be crowned the Sovereign of *Carnaval!*

Carnaval! is a concert celebrating the French language, from operatic favorites *Carmen* and *Roméo et Juliette* to cabaret singers Edith Piaf and Jacques Brel to musical theatre's *Beauty and the Beast* and *The Phantom of the Opera*, and more. Accompanied by the beauty of an orchestra in the Foellinger Great Hall, the company of Lyric Theatre @ Illinois students will dazzle, delight, and touch you in authentic French style.

—Julie Gunn, creative producer

PROGRAM

CARNIVAL!

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"La Marseillaise"

Claude Joseph Rouget de Lisle

From **Beauty and the Beast**

"Be Our Guest" ("C'est la fête")

Alan Menken and Howard Ashman

Scenes from **Carmen**

"Chorus of Cigarette Girls" ("La cloche a sonné")

"Habanera" ("L'amour est un oiseau rebelle")

"Flower Song" ("La fleur que tu m'avais jetée")

"Quintet" ("Nous avons en tête une affaire")

"Toreador Song" ("Votre toast, je peux vous le rendre")

Georges Bizet, Henri Meilhac, et Ludovic Halévy

From **Ratatouille**

"Le Festin"

Michael Giacchino et Camille Dalmis

From **Camelot**

"C'est moi"

Alan Jay Lerner et Frederick Loewe

From **Sleeping Beauty**

"J'en ai rêvé" ("Once Upon a Dream")

Pyotr Ilych Tchaikovsky

From **Hunchback of Notre-Dame**

"Infernale"

Alan Menken et Steven Schwarz

From **La Périchole**

"Ah! Quel diner, je viens la faire " ("The Topsy Waltz")

Jacques Offenbach, Henri Meilhac, et Ludovic Halévy

Roméo et Juliette

Capulet's welcome: "Allons, jeunes gens"

Juliette's waltz: "Je veux vivre"

Romeo and Juliette: "Ange adorable"

Charles Gounod

25-minute Intermission and Dessert

Barcarolle from **The Tales of Hoffman**

"Nuit d'amour"

Jacques Offenbach, Jules Barbier, et Michel Carré

Gypsy Dance from **Carmen**

(Choreographed by Aleksander Tecza and Kato Lindholm)

"Les tringles des sistres tintaient"

From the **The Pearl Fishers**

"Je crois entendre encore"

"Au fond du temple saint"

Georges Bizet, Eugène Cormon, et Michel Carré

From **The Daughter of the Regiment**

"Chacun le sait"

Gaetano Donizetti

Souvenirs of Edith Piaf

"Les feuilles mortes"

Joseph Kosma, Jacques Prévert

"La vie en rose"

Édith Piaf, Louiguy

"La Foule"

Ángel Cabral, Enrique Dizeo, Michel Rivgache

"Non, je ne regrette rien"

Charles Dumont, Michel Vaucaire

Michel Legrand

"Le vals des lilas"

Avec Eddie Barclay et Eddy Marnay

Jacques Brel

(Featuring Aleksander Tecza and Kato Lindholm; choreographed by Rebecca Netti-Fiol)

"Au suivant"

"Les Marquises"

"Ne me quittes pas"

Flower duet from ***Lakmé***

"Sous le dôme épais"

Léo Delibes

From ***The Phantom of the Opera***

"Masquerade"

Andrew Lloyd Webber, Charles Hart

CARNAVAL!

MUSIC DIRECTOR AND KING KREWE

Michael Tilley

STAGE DIRECTOR

Dawn Harris

CONDUCTORS

Aaron Ames

Nicholas Pothier

David Štech

GUEST CHOREOGRAPHERS

Kato Lindholm

Rebecca Nettl-Fiol

Aleksander Tecza

CHOREOGRAPHY ASSISTANT TO THE STAGE DIRECTOR

Sarah Durbin

STAGE MANAGER

Kaitlyn N. Meegan

CREATIVE PRODUCER

Julie Jordan Gunn

CAST

Juan Jose Beltran	<i>Le Pêcheurs de Perles</i> , Nadir
Lisa Buhelos	<i>Carmen</i> , "La Cloche a Sonne"
Stephen Burdsall	<i>Carmen</i> , Frasquita
	<i>Fille du Regiment</i> , Marie
	<i>Carmen</i> , El Dancaïro
	<i>Phantom of the Opera</i> , Firmin
	<i>Romeo et Juliette</i> , Paris
Paige Calvert	<i>Carmen</i> , "La Cloche a Sonne"
	<i>Beauty and the Beast</i> , Mrs. Potts
Hector Camacho	<i>Carmen</i> , Don Jose
Steven Crook	<i>Carmen</i> , "La Cloche a Sonne"
	<i>The Hunchback of Notre Dame</i> , Frollo
Anika DeLong	<i>Carmen</i> , "La Cloche a Sonne"
	<i>Roméo et Juliette</i> , Juliette
Caelan Doyle	<i>Ratatouille</i> "Le Festin"
	<i>Phantom of the Opera</i> , Meg
Sarah Durbin	<i>Cabaret</i> , Mercedes
	<i>Souvenirs d'Edith Piaf</i> , "Non, je ne regrette rien"
	<i>Phantom of the Opera</i> , Christine
Maurice Fields	<i>Sleeping Beauty</i> , Prince Phillip
	<i>Souvenirs d'Edith Piaf</i> , "Les feuilles mortes"
	<i>Phantom of the Opera</i> , Piangi
Liam Flynn	<i>Jacques Brel</i> , "Ne me quitte pas"
	<i>Phantom of the Opera</i> , Raoul
Joe Grudt	<i>Jacques Brel</i> , "Au suivant"
Aliza Gussin	<i>Ratatouille</i> , "Le Festin"
Sydney Hoel	<i>La Périchole</i> , La Périchole
	<i>Souvenirs d'Edith Piaf</i> , "La Foule"
	<i>Carmen</i> , Mèrcèdes
	<i>Lakmé</i> , Lakmé
Peiqi Huang	<i>Carmen</i> , "La Cloche a Sonne"
Natalia Lastowiecka	<i>Les Contes d'Hoffmann</i> , "Nuit d'amour"
	<i>Michel Legrand</i> , "Le vals des lilas"
	<i>Carmen</i> , Carmen
Thereza Lituma	<i>Le Pêcheurs de Perles</i> , Nadir
Nicholas Metzger	<i>Carmen</i> , "La Cloche a Sonne"
Hunter Mitchell	<i>Le Pêcheurs de Perles</i> , Zurga
	<i>Sleeping Beauty</i> , Aurora
Emma Mize	

Maria Molter	<i>Carmen, Carmen</i>
Kennedy Ortmeier	<i>Carmen, Frasquita</i>
	<i>Phantom of the Opera, Giry</i>
Jason Pandelidis	<i>Carmen, El Remendado</i>
	<i>Romeo et Juliette, Tybalt</i>
Shayne Piles	<i>Carmen, M. Escamillo</i>
	<i>Roméo et Juliette, M. Capulet</i>
Brian Pils	<i>Camelot, Lancelot du Lac</i>
Meghan Raney	<i>Carmen, "La Cloche a Sonne"</i>
	<i>Lakmé, Mallika</i>
	<i>Phantom of the Opera, Carlotta</i>
	<i>Roméo et Juliette, Gertrude</i>
Alejandra Sandoval-Montanez	<i>Carmen, Carmen</i>
Ramman Takhsh	<i>Camelot, Lancelot du Lac</i>
	<i>Souvenirs d'Edith Piaf, "La vie en rose"</i>
Caitlin Towell	<i>Carmen, "La Cloche a Sonne"</i>
	<i>Jacques Brel, "Les Bonbons"</i>
Esteban Valentin-Martinez	<i>Carmen, "La Cloche a Sonne"</i>
	<i>Roméo et Juliette, Romeo</i>
Jorge Vergara	<i>Carmen, "La Cloche a Sonne"</i>
	<i>Les Contes d'Hoffmann, w"Nuit d'amour"</i>
Eldon Warner	<i>Beauty and the Beast, Lumiere</i>
	<i>Phantom of the Opera, Andre</i>

ORCHESTRA

VIOLIN

Stella Childs
Lingxi Zhao
Wei-Ting Chen
Claudia Kubarycz
Jenna Ames

VIOLA

Daniel McCarthy
Tomoko Sakurayama

CELLO

Barbara Hedlund
Briar Schlenker

BASS

Emma Taylor
Jacob Nagler

FLUTE

Sarah Castle

OBOE

Steven Stamer

CLARINET

Nathan Balester

BASSOON

Lucy Yockey

FRENCH HORN

Anna Marshall

TRUMPET

Joshua Dolney
Kayla Solomon

PERCUSSION

Lucas Sem

KEYBOARD

Aaron Ames
Nicholas Pothier
David Štech
Michael Tilley

ACCORDION

Robert Sweedler

PROFILES



Juan José Beltán, tenor, is currently pursuing his Master of Music degree at the University of Illinois. His most recent roles include Tamino in *Die Zauberfloete*, Ferrando in *Così fan tutte*, and Alfred in *Die Fledermause*. Additionally, he has sung Bill in Barber's *A*

Hand of Bridge, The Priest in Menotti's *Martin's Lie*, and Donald in *Gallantry* by D. Moore. Beltán was a studio artist at Teatro del Lago International Academy 2016 in Chile and performed at Santa Catarina International Music Festival 2017 in Brazil. In 2015, he won the Bellas Artes Young Soloists Competition. He performed the tenor solo in Beethoven's *Choral Fantasy* that same year. In 2019, the Bogotá Philharmonic invited him to sing as a soloist in the great Christmas concert at Teatro Mayor Julio Mario Santo Domingo. Beltrán earned his Bachelor of Music degree from Institución Universitaria de Bellas Artes in Cali, Colombia.



Lisa Buhelos is a second-year master's student in vocal performance and literature at the University of Illinois where she studies under Yvonne Redman and Sarah Wigley. Last summer, Buhelos was a Festival Artist at Opera Saratoga, where she portrayed

Quiteria in *Don Quixote* at *Camacho's Wedding*, covered the role of Aldonza in *Man of La Mancha*, and was featured in the *Knight at the Opera* and *Quixotic Opera* concerts. Buhelos has also been seen in Lyric Theatre @ Illinois' productions of *The Adventures of Little Sharp-Ears* as Sharp-Ears and *Ordinary Days* as Deb. Other performances

include *Fun Home* (Allison/Middle Allison Cover), *Crazy for You* (Margie/Polly Cover), *La Bohème* (Ensemble), *The Pirates of Penzance* (Ensemble), and the workshop of *Take Flight* (Brenda). She has participated in the American Institute of Music in Graz where she was a soloist for the AIMs Festival Orchestra and Operetta Concerts.



Stephen Burdsall, from Philadelphia, Pennsylvania, is a first-year master's student at the University of Illinois. Before joining the U of I, he gained a bachelor's degree in music performance (voice) from Susquehanna University under the teachings of Nina

Tober and David Steinau. Previous performances include Bernard Hermann's *Wuthering Heights* (Heathcliff) as part of the Susquehanna University opera scenes program and Joseph Haydn's *The Creation* (Adam) with the Susquehanna Valley Chorale under the direction of William Payn. Burdsall has a deep passion for teaching and has worked as a teaching assistant for music theory and ear training classes as well as a private voice instructor.



Paige Calvert is a junior vocal performance major and is studying with Yvonne Redman. Originally from Pekin, Illinois, she is an involved musician in her hometown, performing at Eastlight Theatre in East Peoria and performing solos and cantatas at Pekin's Grace

United Methodist Church. Last fall, you may have seen her in the chorus in *Lyric Under the Stars*. At

the University of Illinois, Calvert is a member of the Lyric Theatre Studio, Chamber Singers, and is also the soprano soloist and section leader at Champaign's Grace Lutheran Church.



Héctor Camacho Salazar, a tenor from Colombia, has had a career that spans several genres including opera, oratorio, sacred music, and art song. In the spring of 2021, he was cast as Ferrando in a New York production of *Così fan tutte*. In 2020, he performed

as Gherardo in Puccini's *Gianni Schicchi* at the Teatro Mayor Julio Mario Santo Domingo in Bogotá. He sang the role of Tamino on the same stage in *The Magic Flute* in 2015. He has been a finalist at the Bogotá Philharmonic Orchestra's National Singing Competition in 2014 and 2019. He has performed various works as a soloist including Handel's *Messiah*, J.S. Bach's *Magnificat*, F.P. Schubert's *Mass in Eb*, and Berlioz's *Lélio, ou le retour à la vie*. Salazar currently pursues his master's degree in vocal performance and literature at the University of Illinois Urbana-Champaign where he has been the recipient of several merit-based awards.



Steven Crook was raised on a farm in northwest Arkansas. It was there he began his music career as a singer in his church's choir. From there, he continued singing in choirs and performing in musicals until he went on to college. He went to the University of

Central Arkansas for his undergraduate degree and received a bachelor's in music education. This is where he found his love of opera and performing. Now, Crook is currently working on

his master's in vocal performance at the University of Illinois Urbana, Champaign. In the future, he hopes to continue his education and receive his doctorate.



Anika De Long is a first-year graduate student studying vocal performance and literature. She recently was the soprano soloist for the UI Symphony and Oratorio Society's performance of Poulenc's *Gloria*. She is a recent graduate of Pepperdine

University where she performed in *Cendrillon* (Fee), *Gianni Schicchi* (Nella), *Die Fledermaus* (Chorus), and *Don Giovanni* (Chorus). During the summer of 2019, she participated in Pepperdine's Heidelberg Music Program and studied scenes from *Albert Herring* and *Der Schauspieldirektor*. De Long is a member of the University of Illinois Chamber Singers and studies under Yvonne Redman.



Caelan Doyle is a freshman in Lyric Theatre @ Illinois and is making her University of Illinois debut in *Carnaval!* She is from Chicago and was in the Vocal Conservatory at The Chicago High School for the Arts where she sang in the Chamber and A Cappella

Choirs. Doyle's passion is musical theatre, which she studied in and outside of high school. Most recently, she was seen in *Chicago* and *Bring It On* at ChiArts, as Jack's Mother in *Into The Woods*, and other self-written short musicals at After School Matters.



Sarah Durbin is currently a senior in the Lyric Theatre @ Illinois program. Her Illinois credits include *Fun Home* (Helen Bechdel), *Songs for a New World* (Woman III, Woman I and II Cover), *Hand Of Bridge* (Sally), and *HMS Pinafore* (Staged Ensemble).

She studies with Dawn Harris and Sarah Wigley. In addition to her studies with Lyric Theatre, Durbin writes and releases original music, which can be found on all streaming platforms, and has performed with various rock bands.



Maurice Fields III, they/them, is a first-year master's candidate from Saint Paul, Minnesota, who started their earliest theatre work as the assistant choreographer/dance captain for *Urinetown*, being Field's first musical. During the duration of his undergrad

studies, they were in several well-known pieces such as *Twelfth Night* (Duke Orsino), *West Side Story* (Action), *Crazy for You* (Jimmy), and *The Seagull* (Medvedenko). They have also done an array of oratorio, cantata, and German lieder solo work as a part of Field's studies in Classical voice. They have been dancing for many years and have experimented with many styles such as vernacular jazz, B-boying, Lindy Hop, modern, tap, and musical theatre. They attended Concordia University in Saint Paul where they received the Pro Artibus Award for Music and a degree in vocal performance and theatre with an emphasis in dramaturgy and acting. This is the second full project Fields will be a part of since coming to the University of Illinois Urbana Champaign.

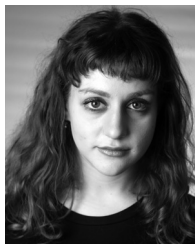


Liam Flynn, he/him, is a junior pursuing a BMA in lyric theatre at the University of Illinois Urbana-Champaign. He is currently studying voice under Sarah Wigley and has previously studied with Nathan Gunn. His credits with Lyric Theatre @ Illinois include

Lyric Theater Under the Stars (Soloist), *Ordinary Days* (Male Swing), and *A Hand of Bridge* (Bill). Flynn was also in Illini Student Musicals' recent production of *Into the Woods* (the Wolf).



Joe Grudt is a senior with Lyric Theatre @ Illinois at the University of Illinois Urbana-Champaign. You may have seen him as a featured soloist in *Lyric Under the Stars* or as Warren in Lyric Theatre's *Ordinary Days*.



Aliza Gussin is a freshman Lyric Theatre @ Illinois BMA student. Having grown up in a French-speaking home, she is grateful for the opportunity to combine her culture with her passion for music. Gussin has performed in various theatre productions, including some

entirely in Hebrew!



Sydney Hoel is a senior at the University of Illinois studying vocal performance under Dawn Harris and Sarah Wigley. This spring, Hoel will be seen as Betty Jean in Lyric Theatre @ Illinois' production of *The Marvelous Wonderettes*. Past roles with Lyric Theatre include

Flora in *The Turn of the Screw* and Fox Cub/Chick in *The Adventures of Little Sharp-Ears*. She also performed in the fall production of *Lyric Under the Stars*. Other favorite roles include Maria von Trapp in *The Sound of Music* and Cinderella in *Into the Woods*. At the University of Illinois, Hoel is a Chancellor's Scholar, a James Scholar, and a member of the Women's Glee Club. This past summer, she attended both the Druid City Opera Workshop and the CoOPERative Program at Westminster Choir College. She is a recipient of the School of Music Achievement Award in Voice (2019 and 2021), 1st place in the NATS Chicago Chapter Musical Theatre Division, the Sigma Alpha Iota Mary Payne Music Award, and the M. Josephine O'Neil Arts Award.



Peiqi Huang, born in China, is a soprano currently pursuing her doctorate in vocal performance and literature at the University of Illinois, studying with Ollie Watts Davis. In operatic engagements, she performed as Tonina in *Prima la musica e*

poi le parole by Salieri and Papageno in the scene work of Mozart's *Die Zauberflöte* with the Eastman Opera Theatre. She also sang the role of Frasquita from Bizet's *Carmen* in the Eastman Philharmonia concert. Her other roles include First Lady in *Die Zauberflöte* and Giannetta in *L'Elisir d'Amore* with Utah Vocal Arts Academy,

and Anya in Zoltán Kodály's *Háry János*. As a soloist, Huang participated in the album recording of the 4th Beijing Youth Art Festival and the performance of Juan Zhou's *Feng* at the Bach Festival in Leipzig, Germany, in 2015. In 2021, she was invited to perform as a soprano soloist in Mahler's *Symphony No.4* with the Rochester Philharmonic Orchestra, conducted by world-renowned conductor Andreas Delfs. She was a finalist in the 2021 UI Symphony Orchestra Concerto Competition. She also received 3rd place in the 2021 Roberto DeSimone Memorial Competition, an Excellence Award in the 2019 Bologna International Vocal Competition, and the Top Performance Award in the 3rd Hong Kong International Music Festival.



Natalia Lastowiecka, soprano, previously played Miles in the Lyric Theatre @ Illinois production of Benjamin Britten's *The Turn of the Screw*. Prior to that, she spent the summer in Shreveport, Louisiana, performing as part of Spotlight on Opera's 13th

season in *Così fan tutte* and *Aida*. There, Lastowiecka also sang the roles of Susanna, Yvette, and Sister Felicity in excerpts from *Le nozze di Figaro*, *La Rondine* and *Dialogues of the Carmelites*. She is currently a senior at the University of Illinois, studying vocal performance under Ricardo Herrera. During the COVID-19 pandemic, she discovered a great interest in the scientific and medical aspects of voice production and is now also pursuing a degree in speech and hearing sciences with a concentration in speech language pathology.



Thereza Lituma is currently pursuing a Master of Music in vocal performance and literature at the University of Illinois under the tutelage of Sylvia Stone. Most recently, she made her UI Symphony Orchestra debut as the mezzo-soprano soloist in John

Harbison's *Symphony No. 5* in the presence of the composer himself. Her past opera credits include *Lucretia (The Rape of Lucretia)*, *Mrs. Grose (The Turn of the Screw)*, *Agent Reyes (The Last American Hammer)*, the Owl (*The Adventures of Little Sharp-Ears*), and *Albanact (King Arthur)*. Lituma has been the recipient of numerous awards and fellowships including the Grant Park Music Festival P.I. Voice Fellowship, Theodore Presser Foundation Scholarship, T.J. Smith Scholarship, Aspire Graduate Fellowship, and the Global South Language Fellowship in Quechua. For more information, visit therezalituma.com.



Nicholas Metzger is currently a second-year graduate student at the University of Illinois Urbana-Champaign. He received his BM in voice performance from Roosevelt University in Chicago. Previous roles include *The Pirates of Penzance* (Frederic) and

Thespis (Cymon) with Evanston's Savoyaires, *The Turn of the Screw* (Peter Quint) with Lyric Theatre @ Illinois, the premier of Francis Lynch's *For Those in Peril* (Howell/Whiteside) with the Evanston Chamber Opera Company, *Gianni Schicchi* (Gherardo) with the Salt Creek Chamber Orchestra, and Offenbach's *A Musicales at Mr. Cauliflower's* (Chrysodule Babyas) at the Chicago College of Performing Arts. In addition to performing, he also teaches private voice and piano lessons.



Hunter Mitchell attends the University of Illinois Urbana-Champaign where he is pursuing his Master of Music in vocal performance and literature. He received a Bachelor of Music degree in vocal performance from the University of North Alabama in

2019. Mitchell is in the studios of Nathan Gunn (classical voice) and Sarah Wigley (lyric theatre voice). He made his graduate debut as David in *A Hand of Bridge* with Lyric Theatre @ Illinois in the spring of 2021. During his undergraduate career at the University of North Alabama, he held multiple lead roles such as Marcello in Puccini's *La Bohème*, James Mills in the collegiate premiere of Ricky Ian Gordon's *The House Without a Christmas Tree*, and Professor Bhaer in *Little Women: The Musical*.



Emma Mize, she/her, is currently a junior pursuing a BMA in lyric theatre at the University of Illinois. Her previous Lyric Theatre @ Illinois credits include *Fun Home* (Adult Alison), *Vanessa* (Erika), and *Lyric Under the Stars* (Soloist). She has

performed many roles (*Little Women*, *A Chorus Line*, *Fall Showcase*) with Illini Student Musicals where she serves on the general board and marketing team as well. She's also co-directing Illini Student Musicals' *Legally Blonde* this semester. Mize is a recipient of the Smith Scholarship Award as well as a national semifinalist in classical NATs. She is under the instruction of Dawn Harris and Sarah Wigley.



Maria Molter is a mezzo soprano and a second-year master's student at the University of Illinois studying vocal performance and literature under Ricardo Herrera. She attended Western Michigan University in Kalamazoo, Michigan, for

her bachelor degree where she discovered her love of opera and performed in Western's production of Puccini's *Suor Angelica* as La Zia Principessa. Through the various scenes programs with Lyric Theatre @ Illinois, she has performed various partial roles including Octavian (*Rosenkavalier*), the Old Baroness (*Vanessa*), Maddalena (*Rigoletto*), and Old Lady (*Candide*) along with the full role of Mrs. Grose in *The Turn of the Screw* last spring. This semester, Molter will be covering the roles of Cherubino and Countess in *Le Nozze di Figaro* and is looking forward to singing a bit of her favorite role, Carmen, in this year's *Carnaval!* concert.



Kennedy Marcella Ortmeier is an undergraduate junior studying vocal performance and molecular and cellular biology on the pre-med track at the University of Illinois. *Carnaval!* will be her first undergraduate performance involved with Lyric Theatre @

Illinois. Ortmeier will also be performing as Barbarina in the Lyric theater's production of *Le nozze di Figaro*. During her time at Illinois, she has been awarded numerous scholarships such as the Margaret Goldsmith Rice Award as well first runner up in the NATS regional singing competition 2021.



Jason Pandelidis, lyric tenor, is a performer, educator, and lover of all things music. A native Pennsylvanian, he received his BA from Susquehanna University. While attending, he sang the partial roles of Dr. Blind from *Die Fledermaus*, The Watchman

from Martinů's *Ariene*, and Archibald from *Secret Garden*. He also sang the Evangelist in Shütz's *Historia der Geburt Jesu Christi*. After graduating in 2019, Pandelidis moved to Houston, Texas, where he taught high school choir and was a staff tenor at Christ Church Cathedral. Under the direction of the cathedral's music director, Grammy Award-winning Robert L. Simpson, he sang the role of Gabriel in the North American premiere of Bob Chilcott's *Christmas Oratorio*. He now attends the University of Illinois Urbana-Champaign as a master's student studying vocal performance and literature. When he is not singing, he enjoys reading, playing board and video games, and engaging in other classical nerdy endeavors.



Shayne Piles is a first-year master's candidate in vocal performance and literature at the University of Illinois under the tutelage of Nathan Gunn. He received his BM in vocal performance from Missouri State University (MSU) studying under Chris

Thompson. Some of his roles while at MSU include Jupiter in Offenbach's *Orpheus in the Underworld*, Jim in Conte's *Gift of the Magi*, Count Carl-Magnus Malcom in Sondheim's *A Little Night Music*, and F. Scott Fitzgerald in Evan Mack's *Ghosts of Gatsby*. As a Young Artist with the Springfield Regional Opera, he played

Montano and The Herald in Verdi's *Otello*, and Maximillian in Bernstein's *Candide*. Other performances include Sarastro in Mozart's *The Magic Flute* and Big Deal in Sondheim and Bernstein's *West Side Story* at the Bay View Music Festival in Michigan. Piles is a three-time national 1st place winner in the National Association of Teachers of Singing (NATS) Scholarship Competition. Most recently, he was a part of Lyric Theatre @ Illinois' *Lyric Under the Stars* and will make his Tryon Festival Theatre debut as the titular role in Mozart's *Le Nozze di Figaro* in April.



Brian Pils is a junior majoring in lyric theatre at the University of Illinois Urbana-Champaign. During his time with Lyric Theatre @ Illinois, he has been the understudy for David in *A Hand of Bridge* and a soloist in *Lyric Under The Stars*. Back in his hometown of Crystal Lake,

Illinois, Pils has played roles such as Miles in *Tuck Everlasting* and Javert in *Les Misérables*.



Meghan Raney, soprano, is a native of Florence, Alabama. She received her Bachelor of Music degree in vocal performance from the University of North Alabama in May 2020 and is currently pursuing her Master of Music in vocal performance and

literature from the University of Illinois Urbana-Champaign. Some of her performance credits from the University of North Alabama include Gounod's *Roméo et Juliette* (Ensemble), Puccini's *La Bohème* (Ensemble), *Little Women: The Broadway Musical* (Meg March), Humperdinck's *Hansel and Gretel* (Hansel), and *Hairspray! The Broadway Musical* (Velma Von Tussle). Also with the University of North Alabama, she portrayed

Grandma Mills in the collegiate premier of Ricky Ian Gordon's *The House without a Christmas Tree* and in November 2019, she sang the role of Governess in Benjamin Britten's *The Turn of the Screw*. Raney is from the voice studio of Jerold Siena.



Alejandra Sandoval-Montanez, Mexican-American mezzo-soprano, is a recent graduate of the University of Texas at El Paso. She is currently pursuing a master's degree in vocal performance and literature at the University of Illinois under the instruction

of bass-baritone Ricardo Herrera. She has performed the roles of Nursing Sister in *Suor Angelica* and Sally in *A Hand of Bridge* with Opera UTEP. Sandoval-Montanez is also part of the Gilbert and Sullivan Company of El Paso with whom she has performed the roles of Edith in *The Pirates of Penzance*, Lady Angela in *Patience*, and most recently assisted as vocal director of the Gilbert and Sullivan Company of El Paso's production of *H.M.S. Pinafore*. In addition to her work on stage, she combined her love for music, graphic design, and social media to create the Aspiring Opera Singers community—an Instagram/Facebook platform where she shares resources, inspiration, and interviews with leading opera professionals.



Ramman Takhsh is a sophomore currently pursuing a BMA in lyric theatre. His previous credits with Lyric Theatre @ Illinois include *Fun Home* (Roy/Pete/Mark/Bobby Jeremy) and *Lyric Under the Stars* (Soloist). He could also be seen in Illini Student

Musicals' production of *Little Women* (John Brooke). In his hometown of Chicago, some of his credits include A Red Orchid Theatre's production of *Traitor*, Infinity Arts Academy's production of *Les Misérables* (Javert), and Actors Training Center's production of *9 to 5: The Musical* (Franklin Hart Jr).



Caitlin Towell, from Glen Carbon, Illinois, is a sophomore majoring in lyric theatre at the University of Illinois where she is studying under Dawn Harris. Last fall, she was a part of Lyric Theatre @ Illinois' *Lyric Under the Stars*. Last summer, she was Babette

in Goshen Theatre Project's production of *Beauty and the Beast* where she also served as music director for *Into the Woods Jr.* and *Moana Jr.* Other past performances include Illini Student Musicals' spring production of *Little Women* (Meg March) and fall showcase as well as high school and community theatres: *A Gentleman's Guide to Love and Murder* (Phoebe D'Ysquith), *Big Fish* (Sandra Bloom), *Les Misérables* (Cosette), and *Anything Goes* (Charity). Outside of theatre, she is a part of the Chamber Singers and university RSOs, Horticulture Club and Red Bison Ecological Restoration. She is a proud plant mom, bookworm, and occasional pianist.



Esteban Valentin-Martinez is currently getting his master's at the University of Illinois. He originally comes from San Juan, Puerto Rico, but moved to Springfield, Missouri, to get his bachelor's in vocal performance at Missouri State University. He has had many

experiences in being a part of ensembles, such as Coro de Niños de San Juan where he remained for about 10 years. When Valentin-Martinez went to Missouri, he joined the Missouri State University Chorale where he traveled abroad to Norway, Sweden, Denmark, Iceland, and China. While he enjoyed being a part of ensembles, he always enjoys singing as a soloist, especially when it comes to opera and musical theatre. He has been a part of several productions such as *Die Zauberflöte*, *Gianni Schicchi*, *West Side Story*, *Imeneo*, and more. He has also competed at singing competitions such as NATS and is a two-time 1st place Regional NATS winner.



JoJorge Vergara is a Colombian countertenor and a second-year master's student at the University of Illinois Urbana-Champaign. He completed his Bachelor of Music in Barranquilla at Universidad del Norte and then studied with the Venezuelan

soprano Sara Catarine. For five years, he sang as an alto in the choir of Bogotá's Philharmonic Orchestra where they performed a diverse repertoire, both choral and symphonic. During his bachelor studies, he was part of some of the first operas the program did: *Orfeo et Euridice* (Orfeo) by Christoph Willibald Gluck at the Jorge Eliecer Gaitan Theater in Bogotá and *Hänsel und Gretel* (Peter, der Vater) by Engelbert Humperdinck at the Virgilio Barco Auditorium in Bogotá.



Eldon Warner is a first-year graduate student at the University of Illinois at Urbana-Champaign. He is studying under Nathan Gunn. He has played such roles as Eisenstein in *Die Fledermaus*, Jon Sorel in *The Consul*, and Enrico in *L'isola Disabitata* during his

undergraduate studies at the University of South Dakota.



Dawn Harris (Stage Director)

is a versatile artist who has won critical acclaim for her performances of opera, operetta, concerts, and musical theatre in a wide range of repertoire. She has performed major roles with the opera companies of

Cleveland, Arizona, Baton Rouge, Eugene, Toledo, Utah Festival, San Antonio, and Triangle Opera. As a concert soloist, she has sung oratorio and pops concerts with the New Orleans Symphony, Utah Symphony, Baton Rouge Symphony, Dayton Symphony, Akron Symphony, and locally with the Champaign-Urbana Symphony and Sinfonia da Camera. In her many seasons at Ohio Light Opera, Harris was featured in over 30 roles written by major operetta composers such as Lehar, Zellar, Offenbach, J. Strauss, Edward German, Romberg, and more. Having distinguished herself as an expert interpreter of the Gilbert and Sullivan style, she has sung nearly all the female roles in the Gilbert and Sullivan repertoire—most notably Yum-Yum in *The Mikado*, a role she performed more than 50 times at Ohio Light Opera as well as at the Grant Park Festival and with Toledo Opera; Josephine in *HMS Pinafore*; Elsie in *Yeomen of the Guard* and the title role in *Patience*. As a stage

director, Harris has directed and/or choreographed nine of the 14 comic operas by Gilbert and Sullivan for opera companies and universities across the country —Brevard Music Festival, Eugene Opera, Opera Cleveland, North Carolina Light Opera and Song Festival, Southern Ohio Light Opera, Prairie Fire Theatre, and has completed the final opera in the trilogy known as “The Big Three” for Sinfonia da Camera. She recently presented a lecture recital, “Beyond Pirates, Pinafore, and Mikado, the lesser-known Gilbert and Sullivan Comic Operas,” for the National Opera Association Annual Convention. Additional directing and choreography credits include, *The Magic Flute* for the University of Nevada-Las Vegas, *Suor Angelica* and *Hansel and Gretel* for Northwestern University Summer Vocal Institute, Gianni Schicchi and *Die Fledermaus* for Illinois Wesleyan University, and Orpheus in *The Underworld* for Bowling Green State and Lyric Theatre @ Illinois, La Perichole for the North Carolina School of the Arts. As guest voice and opera faculty of The Lyric Theatre in Piobbico, Italy, Festival, Harris directed scenes from opera and musical theatre. As a musical theatre director, she has directed full productions of *Man of La Mancha*, *South Pacific*, *Merrily We Roll Along*, *Oh, Coward*, *The Light in the Piazza*, and *Songs for a New World* for Lyric Theatre @ Illinois and was recently named a finalist for the Charles Nelson Reilly Award in Directing for The American Prize National Competition for her production of *The Light in the Piazza*. During the summer, she is the coordinator and a stage director for the ISYM Musical Theatre Camp. Harris is currently on the Voice Faculty and is the Resident Stage Director for Lyric Theatre at the University of Illinois. As a Resident Director for Lyric Theatre @ Illinois, Harris has directed scenes from the standard and contemporary opera repertoire and won First Place in the Graduate Division for the National Opera Association Collegiate Opera Scenes

Competition for her staging of scenes from Britten's *The Turn of the Screw*. With the Illinois Modern Ensemble, she has collaborated on premiere staging of new operas as part of the Lyric Theatre @ Illinois season. She has staged *Letters from Quebec to Providence in the Rai* by composer Jeremy Gill, *The Surrogate* by composer Sky Macklay, and she sang the role of the Chaplain's Wife in *Lisbeth*, an opera by Whitney Ashe. She recently directed Britten's *The Turn of the Screw* as part of a COVID-restricted project that resulted in a fully produced film of the opera, directing opera scenes for a presentation at the 2022 National Opera Association Convention in St. Augustine, Florida, and stage director and performing the role of Ruth in *The Pirates of Penzance* with the Springfield Ohio Symphony. Future engagements include directing *A Little Night Music* for Lyric Theatre @ Illinois, *Trial by Jury* for Sinfonia da Camera, and *Amahl and the Night Visitors* for the Springfield Ohio Symphony.

Michael Tilley (Music Director) spent six years as musical director for Franc D'Ambrosio's national tours before joining the faculty of Lyric Theatre @ Illinois. As a conductor, he has led ensembles from Central City Opera, Opera Colorado, Emerald City Opera, and Boulder Opera. He has been a featured performer with the Colorado Symphony Orchestra and other regional orchestras as well as with the Martha Graham Dance Company at the Vail International Dance Festival. Tilley's orchestrations and arrangements, from solo piano to full symphony to rock opera, have been heard across the country and abroad. He has also composed music for the stage and a feature-length soundtrack. He plays, sings, and writes for the Argentine Tango groups Extasis and Orquesta Tipica di Natural Tango.

Kaitlyn Meegan (Stage Manager) is a first-year MFA stage manager from Westfield, New York. She received a Bachelor of Arts in theatre arts and a Bachelor of Science in communication-media management from the State University of New York at Fredonia. Her credits with the University of Illinois include being the assistant stage manager for *Native Gardens* (Illinois Theatre), and she will be the assistant stage manager for *Sweat* (Illinois Theatre) this semester. Most recent credits outside the university include *Two Gentlemen of Verona* (stage manager), *The 39 Steps* (stage manager), *You're a Good Man, Charlie Brown* (stage manager), and *Moscow Ballet's Great Russian Nutcracker* (assistant stage manager). She is part of the Stage Management Mentor Project through the United States Institute for Theatre Technology (USITT).

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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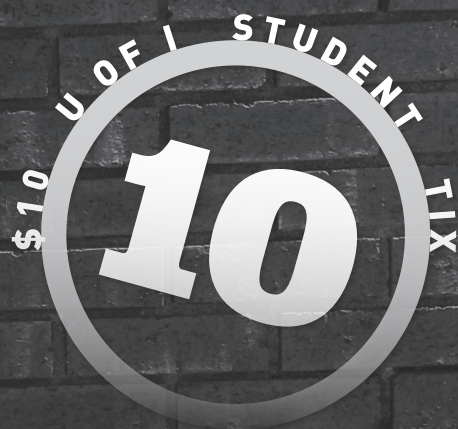
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COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

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